

STATE LAND SUITS IN DISTRICT COURT

Public Lands Involved in a
Suit Filed by H. M. Mundy
Against Kilpatrick.

Two separate suits filed in the 41st district court by H. M. Mundy against J. B. Kilpatrick and W. F. Belk are the first of several that will be filed as a result of the declarations of forfeiture of land by the state land commissioner, according to the statements of land men in El Paso.

In the actions of Mr. Mundy against Mr. Kilpatrick and Mr. Belk, judgment for \$1000 alleged damages and title to several tracts of land near Camutillo is asked.

Mr. Mundy's interest was acquired through his daughter, Mrs. C. A. Kinkel, Mrs. Dan Stewart and Miss Clara Mundy. Before the marriage of Mrs. Kinkel and Mrs. Stewart, they, with Miss Clara Mundy, homesteaded the land in question.

On allegations that they did not live on it the required length of time, their rights were declared forfeited by the state land commissioner, and at a sale in November, 1908, the land was bid in by Kilpatrick, Belk and W. H. Glenn. Each obtained eight sections. Kilpatrick and Glenn are living on their claims.

WIFE OF FORMER EL PASO MINISTER IS DEAD

A letter telling of the death at Berkeley, Calif., Wednesday, of Mrs. T. B. Dalton, has been received by Mrs. J. T. Roe, 1531 Magoffin avenue. Mrs. Dal-

ton was the wife of Rev. Mr. Dalton, former pastor of the Methodist Episcopal church in El Paso. He was located here four years ago, going to Boise, Idaho. The body of Mrs. Dalton will be taken to her old home in Baldwin, Kas., for interment.

DEATH OF BOY CAUSED DEATH OF MOTHER

Old Timer Recalls Tragedy Many Years Ago, to Which Dying Mexican Recently Made Confession.

Considerable interest has been aroused in El Paso among cattlemen in the report from Van Horn, Texas, appearing in The Herald, Friday afternoon, in which it was stated that an aged Mexican, who died at Coyamama, Mex., had confessed to the murder of Tom Merrell and wife.

The murder was committed about Christmas in 1882, according to G. H. Winn, now of El Paso, but who lived near the Merrells and who was a boyhood playmate of the man. They were reared about six miles north of Dallas.

According to Winn, the murder was committed about 35 miles south from Van Horn, an ax being used. The death of young Merrell is stated to have caused the death a short time later of his mother, and the deed so "revved on the mind of Jackie Merrell, a brother of Tom, that he became mentally deranged. He recovered, however, and now lives near Dallas.

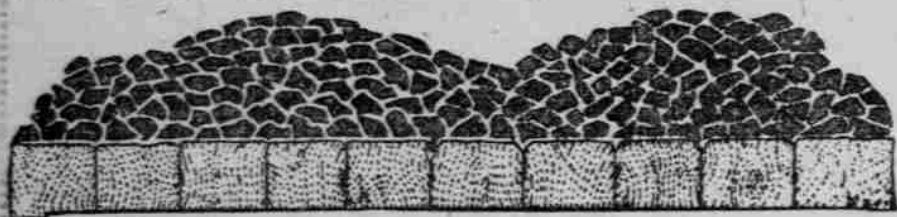
Mr. Winn has written to officials at Coyamama, Mex., asking for particulars of the confession of the Mexican. Winn owned a ranch near Merrells at the time of the murder.

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We will have on sale Monday in the Millinery Section the October Delineators and Butterick Fashions for October.

SPECIAL NOTE

There will be no formal opening of the Ready-to-Wear Section. Within the week our partial stock of ready-to-wear will be on sale.

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Our Opening Thursday showed customers that notwithstanding we were using a temporary building and were necessarily hurried in our preparations, the Calisher standard in millinery has been maintained. At the Opening was seen not only a wealth of beautiful, exclusive millinery, but the display of medium priced millinery elicited much favorable comment. To further advertise our Millinery Section, we note for Monday, Tuesday and Wednesday a splendid range of selections in medium priced millinery. On these days you will find hundreds of hats, correct as to style, at prices from \$4.95 to \$9.95

\$4.95 Calisher's \$9.95

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Maeterlinck's Bluebird---An Interpretation

By Dr. A. P. Drucker.

MAETERLINCK'S fairy drama, "The Blue Bird," which is to be produced in this country in a short time, has enjoyed great popularity in Europe, and most of all in Russia. Fifty-two companies are producing this play in the latter country. At first glance, "The Blue Bird" would seem to have little in it to appeal to the present day dramatic taste, and still less, of all Maeterlinck's plays, to recommend it to the Russians. And yet, this fascination it exercises over the czar's people, its folk-lore, after all, considering the Slavonic bent toward mysticism, the Russians' love for the supernatural—qualities plainly evidenced in the marvelous treasure-house of their fairy tales and folk-lore.

No other of Maeterlinck's dramas is so completely representative of him as "The Blue Bird." In it we find his search after the Awakening of the Soul, abstractly stated in the "Treasure of the Humble," here, too, we have his conception of Immortality; his idea concerning Wisdom and Destiny; all woven together into a bouquet of Old-fashioned Flowers that receive an unimagined charm from the grace, and most of all, the novelty of the arrangement.

Founded on a Dream.
The story of the "Blue Bird" is founded on a dream, a combination of a childish night vision and an old, old fairy story. In conception it is not unlike Hauptmann's "Kannele," where the little girl's dream of her death is presented on the stage. Here it is the dream of the Woodcutter's children, Tyltyl and Mytyl, of their search for the Blue Bird, which is the dream counterpart of Tyltyl's turtle dove.

Into this dream of theirs comes the Fairy Berylune, in the guise of their neighbor, Dame Berlingrot, and tells them (a favorite theory of Maeterlinck's) that every object has a soul akin to man's, though we human beings have lost the power to recognize it. To restore this power to the children temporarily, Berylune lends Tyltyl her magical diamond and with it sends brother and sister out in search of the Blue Bird. The Blue Bird represents the great primal soul of all things, shared also by man before his fall—before he ate of the Tree of Knowledge, and thus lost his spiritual life. In their quest the children are accompanied by the Dog, the Cat, Bread, Milk and Sugar, Fire, Water, and Light.

Man's Superiority.
Now the elements and organic beings, having originally had a soul of the equal of man's, cannot brook the superiority he has arrogated to himself by the help of knowledge. They are, therefore, against him, with the exceptions of Light and the Dog. The Cat especially dislikes and distrusts him, because it is its nature to do so, as its soul is treacherous. Bread, Sugar and Milk, typifying man's material wants, are part of the time with part of the time against the children; since man in his quest is often swayed by material demands, and other times rises above them. Light alone of all elements stands by man, for it has ever been venerated by him as the symbol of knowledge, truth and enlightenment, and thus treated with respect. And among the animals the dog

is an exception, since he would fain break through the wall that separates his kind from man.

By the advice of the Fairy Berylune, Tyltyl and Mytyl first take their way to the Land of Memory, where they hope to obtain from their ancestors some information regarding the Blue Bird.

Here the children can learn nothing of the bird they seek. Suddenly they see in a cage on the wall of their dead grandparents' cottage a black bird, and ask what kind of bird it is. "Directly any speak of it, this bird comes to life and assumes a blue color. It is not the real Blue Bird, however, not the Soul that the modern man may achieve; and hence, when it is taken out of the land of Memory, it perishes—a symbol that the spirit of the Past cannot animate the present—that the dead cannot influence the living.

Knowledge and Light.
Tyltyl and Mytyl are now directed by light, the symbol of knowledge, to the Palace of the Night (ignorance and superstition). All the terrors of Nature, disease, ghosts, malign influences, pestilence, war and famine, are imprisoned here; also good elements are there—all in an aboriginal state. Night, as the oldest of them all, is their keeper. Here, so Light tells the children, may the Blue Bird, the primitive World-Soul, be found. The Cat, hypocritical and treacherous as ever, runs on ahead and forewarns Night as to who is coming and on what errand.

Tyltyl, instructed by Light, actually compels Night to surrender to him the keys of her Palace. One door after another he opens, for with the bringing into play of the magical diamond of Berylune (the power possessed by the children, which has already opened. But this region of beauty (romance and poetry, which were at their zenith in the childhood of the world) does not disclose the Blue Bird. And so the children turn to the next door.

The Fairy Scene.
The key has hardly touched its lock before "its tall and wide leaves open into the middle, suddenly revealing the most unexpected of gardens, a dream garden bathed in nocturnal light, where among stars and planets, illumined all they touch, flying ceaselessly from jewel to jewel and from moonbeam to moonbeam, fairylike blue birds hover perpetually and harmoniously down to the confines of the horizon, birds innumerable to the point of appearing to be the breath, the aured atmosphere, the very substance of the wonderful garden. And there, above them all, hovers the real Blue Bird. But the children are so dazzled by the loveliness of the nearby birds, which require so much less effort to reach that they do not notice the real one, but seize those close at hand. Of course these are beautiful only in the domain of Night; they perish as soon as they are brought out into the day. Man's butterfly chase after ephemeral pleasures to the neglect of his deep soul happiness could scarcely be more aptly portrayed. And like him, the children, when they discover their mistake, must, to their vexation and

disappointment, begin their search anew.

Unfortunately for them, it is the Cat who this time assumes their guidance. To mislead the children and without the knowledge of Light, he takes Tyltyl and Mytyl secretly to the forest. Here, in the last, fastness of the elemental Soul, not only the animals, but the very trees and vines beset the children with threats and violence. They resent man's presumption and wish to destroy him. Only the Dog is faithful to his "little god." He even deserts his own kind, preferring the tyranny which tamed him in service to the fear-haunted freedom of the forest and his wolf-state there. But so fierce is the wrath of the forest dwellers, of the trees especially, who are unable to forget that they were once gods, to whom man rendered homage—puny man, who now trims and hews them to his use—so fierce is their wrath, that the children would have been killed but for the violent help of the Dog and the timely arrival of Light.

The Dream Bird of the Future.
After these futile attempts in the Past, the children turn to seek their dream bird in the Future. And here again a theory that is a favorite with the author, is incorporated into the play: the theory of the Predestined. Every soul is born into the world in order to do, to accomplish something. In this Kingdom of the Future, in the Azure Palace (azure or blue being the color connecting the spiritual, the incorporeal) are the children who are yet unborn. Every one of them when his turn comes to go down to earth, must take with him the potentiality of some

deed for which he will distinguish himself on earth, and with which he will serve, or—if it may not be otherwise, injure—his fellowmen. Every child must prepare something, "even a great crime or a fine sickness." If it have nothing better. . . . And here, in the Kingdom of the Future, the Blue Bird is at last captured by Light, . . . a token that in the Future, Knowledge, which at one time killed the elemental Soul within man, will reawaken it, reconciling mind and heart, spirit and reason, completing the cycle and bringing the Kingdom of Light and the glory of the Unseen into the earth-life of man.

And so the dream of Tyltyl and Mytyl ends. The drama must be rounded out, however, and for this reason the author tells what occurred in the Woodcutter's house the following morning, when the children awoke. To Tyltyl, in his bewilderment, the turtle dove now appears to be the Blue Bird of his dream, and when the little invalid child of neighbor Berlingrot asks for it, he gives it to her. As soon as she recovers her health, however, and is able to walk and talk, she loses the Blue Bird also; because only small children share with the animals and plants and elements the primitive Soul, which takes to flight as soon as Reason comes to power within man.—At least until the future will accede to the importuning of Light and yield up to man as his heritage forever this Blue Bird, the primal World-Soul.

Mutt and Jeff are with us. Another appearance today on sport page. Every take with him the potentiality of some

SIX VICTIMS ARE YET UNIDENTIFIED

Inquiry Started to Fix Responsibility for Rock Island Wreck.

Norton, Kan., Sept. 24.—Six dead bodies, bruised and twisted into almost shapeless things, remained to be identified here this morning when officials of the Rock Island took up again their work of reconstruction, following the washout and wreck two miles east of Clayton, Kan., early Friday morning, in which 16 were killed and 11 injured.

Some of these victims probably will not be identified until traced through inquiries from relatives.

An inquiry into the reason why no warning was given when the long stretch of track was washed away, has been instituted by the railway officials.

To the coolness and quick wit of engineer Pickenbaugh, who lost his life, is attributed the saving of the lives of those who escaped, numbering a hundred or more. It is certain that he could have jumped and saved himself, but he remained at his post and did everything possible to prevent the train running into the ditch.

The body of engineer Pickenbaugh was found crushed into his emergency brakes. Fireman Mills' body was taken from under the engine late this afternoon.



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